

THE LEGEND OF SLEEPY HOLLOW

By WASHINGTON IRVING

ENGLISH CLASSICS
IN GREGG SHORTHAND



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THE LEGEND OF SLEEPY HOLLOW

By

WASHINGTON IRVING

REVISED

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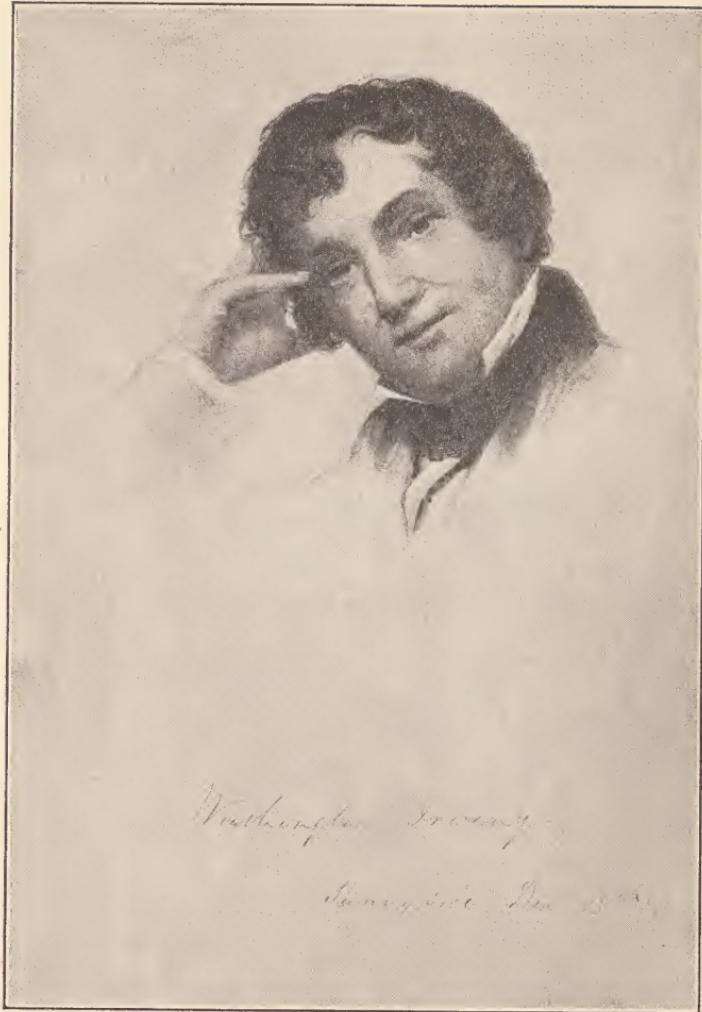
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Washington Irving

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WASHINGTON IRVING

[1783-1859]

An Introduction by WILLIAM J. PELO

WASHINGTON IRVING was born in New York City, April 3, 1783, the youngest of eleven children. On his father's side he was of Scotch descent, the founder of the family, William De Irwyn, having been armor-bearer of Robert the Bruce. He was named after the Father of his Country, who, when he came to New York as the first President of the Republic, is said to have given the young boy his blessing. As a boy Irving was vivacious and given to innocent mischief which often caused his mother much anxiety.

Irving's education was received from various private tutors and his school career closed when he was sixteen years of age. At that time he entered the law-office of Josiah Hoffman, whose family had much influence on Irving's future career. While in the law-office he spent much of his time in reading literature, such as *Robinson Crusoe* and *Sinbad*, and books of voyages and travel.

Irving's health was always delicate and had much to do with his abandonment of the law and his devotion to travel. In 1798 he made his first visit to Sleepy Hollow, a region which afterwards was to become the enchanted scene of many of his writings. In 1804 he made his first trip to Europe, where he spent two years in travel in the company of English celebrities.

His first literary publication was a series of letters in his brother's paper, *The Morning Chronicle*. They con-

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sisted largely of Satires on the current drama and seemed to foreshadow his innate humor, simplicity, and tenderness of nature.

Upon his return to America with his brother William and John Paulding, he founded the magazine *Salmagundi*, modeled after the English *Spectator*. This magazine lasted through twenty numbers, when Irving gave up the literary ventures and became interested in local politics. In 1809 he published the *Knickerbocker History of New York*, which immediately became popular as a masterpiece of humor. Its publication followed a very clever stroke of advertising. (One Diedrich Knickerbocker was said to have disappeared leaving an unpaid board bill. Among his effects was found a manuscript entitled *A History of New York*. The advertisement gave him a new description of Knickerbocker and ended with the statement that his manuscript would be published unless he returned within a stated time.)

This clever piece of advertising gave a new impetus to the reading of Irving's writings. Shortly afterwards *Rip Van Winkle* and *The Legend of Sleepy Hollow* were produced as part of *The Sketch Book*. The principal short stories contained in *The Sketch Book*, in addition to the two mentioned above, were *The Spectre Bridegroom* and *Philip of Pokanoket*. Nathaniel P. Willis, an American journalist and poet of that period, gives us this tale of how Irving came to write *The Legend*:

"Walking with his brother one dull, foggy Sunday over Westminster Bridge, he got to telling the old Dutch

stories which he had heard at Tarrytown in his youth, when the thought suddenly struck him, ‘I have it! I’ll go home and make memoranda of these for a book!’ and the next day in the dullest and darkest of London fogs he sat in his little room and wrote out *Sleepy Hollow* by the light of a candle.”

The scene of *The Legend of Sleepy Hollow* is laid in Tarrytown, New York, at the end of the eighteenth century. The principal characters are Ichabod Crane, a school teacher, Katrina Van Tassel, Brom Bones and his gang, the Van Tassels, the Van Rippers, and the Van Houtons.

Irving’s whole life was bound with the legends and historical allusions that centered about Tarrytown. In the second paragraph of *Sleepy Hollow* he says: “If ever I should wish for a retreat whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley.” Irving gratified his wish by buying, later in life, the cottage of the Van Tassels, remodeled it, and gave it the name of *Sunnyside*.

There is no more charming story for boys and girls than *The Legend of Sleepy Hollow*. It was published in this country, in 1820. In it he shows us that he wrote to amuse, to entertain, rather than to pass muster with the critics. His stories in the *Sketch Book* show the influence of the writings of Joseph Addison, but at the same time they reveal to us a literary charm that was distinctly Irving’s.

Fond of the country, he wrote with sympathy on rural subjects. Romantic in temperament, Irving allowed this

trait to permeate his work in a quaint and mysterious way. He often resorted to satire; his works abound in playful jest, but always of an amiable type. His style is clear and remarkably pure, and shows unusual delicacies of his moral sense. He never resorted to coarse and vulgar phraseology.

Reading English classics in shorthand will fix the facts of the story in the student's mind as no other form of recitation can do. Shorthand is especially valuable to the student of literature. Because shorthand is not as familiar to him as the printed page, it compels him to closer concentration on his reading and requires of him a keen analysis of the shorthand characters for each word or phrase. The student must exercise his imagination in the construction of the characters to be used to represent the printed word. He gets a training in the details of language that longhand does not allow. Shorthand does not attempt to teach spelling, punctuation, capitals, etc. Longhand shows these as definite characters and they are an aid to the student in understanding the context. In shorthand the student has simply the abbreviated forms of words, so that his reading from the shorthand cultivates his language sense more keenly than is the case in reading the printed page. The transcription of shorthand exercises his knowledge of spelling, punctuation, capitalization, arrangement of subject matter, sentence structure, and vocabulary derived from the best sources; and at the same time the repetition of the story itself fixes it in his mind. Dictation compels the student to employ speed in making decisions. This book is designed to fill these purposes.

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R. N. Parkington

First of all, I would like to thank you for your interest in our project. We have been working hard to develop a new technology that can help people live longer and healthier lives. Our team consists of experts from various fields, including medicine, engineering, and biology. We believe that our work has the potential to make a significant impact on the world.

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12 THE LEGEND OF SLEEPY HOLLOW

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the old oaks by the
old grey road,
where Gipsies used to come
and buy boughs
of holly and ivy,
and hang them up
in their houses,
and sing their
old Christmas carols
and play their
old fiddles and
old guitars,
and sing their
old songs,
and tell their
old stories,
and make their
old dances,
and drink their
old beer,
and smoke their
old pipes,
and eat their
old bread,
and sleep in their
old beds,
and dream their
old dreams,
and be happy.

THE LEGEND OF SLEEPY HOLLOW 19

the old man . . .
the old man > b s r
Sleepy Hollow - b
the (tree - old a
old man) is - e
now in the forest .
Old man; he - a o g
old - & the old man
old man every man to
the old man - 1 - 2 (old
man - 3 - 4 - 5 - 6 - 7 - 8 -
the old man - 9 - 10 - 11 - 12 -
the old man - 13 - 14 - 15 - 16 -

W - e - w y t r x l c i s
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a e , z b b r s o w -
n o o d n - - - r f
f l - z ! o . y t t
a d o i - c i n ; s .)

102 - of a man; a
man. is for ever to
be dead; a - -
is less than half
over, but, I, do
see. so of the a -
man - - is - - - - -
a - - - - - - - - -
but - - - - - - - -
the - - - - - - - - -
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the 3, and a 4.
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of bl. - 10 p. -
also - 9. 21, 22 (27)
I am 19 and a 3/4
• Old 23 24 25 26 27
and, 28 29 - 26 =
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go on; - very good
it is. - 20. 21 and 2
12 - 22 - 16 - 2

the day or so -
soon to me or
I; I (L. I. Col. L.
so, we soon
the next day
of some time
they were all
Eggs and I -
they are (I rec'd.
"yesterday
and " - and so on
so we were
so hard to get
the next day
and so we

Ever is us n - y
an - u - z - i - u -
i - u - l - i - u -
i - s - o - r - i - e -
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g - -) a - b - a - l - e -
1 g - e - l - o - y; - / l - o -
- - y - e - l - a - s - w - o -
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o - l - o - o - o . s - u - l -
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W - C - S - D - P - I - S - F
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R. N. Farlington

— v g o — w z g i b —
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o - s t z s c b - - b ,)
n e . i - n - f . C , g - e

the old man who was in
the yard when he came
out. He was a tall man
with a long white beard
and a wide smile. He
had a kind voice and
was dressed in a simple
brown coat and breeches.
He was looking at me
and smiling; I looked
at him and said,
"So you're the Headless
Horseman, are you?"
He just laughed and said,
"I'm not the Headless
Horseman, I'm the
Horseman without a head."

THE LEGEND OF SLEEPY HOLLOW 31

and bring it to me; now I will tell you what has happened. It was a dark night, and I was walking home from town, when I saw a light in the window of a house. I stopped to look at it, and as I did so, I heard a voice say, 'Come in, my boy.' I went in, and there sat a man with a long white beard, and a large pipe in his mouth. He said to me, 'Are you a good boy?' I answered him, 'Yes, sir.' 'Then come here,' said he, 'and I will give you a present.' He took a small box out of his pocket, and gave it to me. I opened it, and found it contained a silver dollar. 'This is for you,' said he, 'but you must not tell any one where you got it.' I promised to keep it secret, and then he told me to go home. When I got home, I told my mother about the man and the silver dollar, and she said, 'It was the Headless Horseman, who had just come from the battle of New York. He always gives silver dollars to good boys, and takes away the lives of bad boys.'

the Captain in
one of the old
days of
our youth; it
was a
long time ago;
but I
will tell you
about it now.
The Captain
had a
son who
was a
handsome
boy; he
was
very
kind
to him;
and
he
loved
him
very
much.
He
was
a
good
boy,
but
he
died
when
he
was
only
four
years
old.

steht — es ist
nur ein einzelner
Satz (der zweite von oben) der
eigentlich nicht; ist
ein ausführlicher
und detaillierter
Satz als die anderen.
Der zweite Satz ist
aber nicht so gut
ausgearbeitet und
ist nur eine Reihe von
kurzen Sätzen, die
sich auf das
erste Gesagte beziehen.

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y = 8.9 m/s
y = 2.0 m/s
y = 0.7 m/s
y = 0.3 m/s
y = 0.1 m/s

THE LEGEND OF SLEEPY HOLLOW

39

Year of 9 - 1000
of our Lord.
I often say (a very
common), that
the reason we are
not lost (among all
the good). — — —
the first time I
met you; and
you said to me, "We
are not lost, for
we have the Lord
with us." And I
said to you, "I
will not let you
go alone."

in, he w. t. w. j. - o /
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H. N. Farkington

the old Dutch town
was built on the
edge of a deep
valley, so that
the houses were
concentrated
upon one side of
the valley, and the
other side was
filled with trees
and bushes, so
that the town
was like a
little island
in the middle
of a forest.

and I'll tell you
what I can, as I have
seen and heard of
old, and as I can.
I am now going to tell
you the story of the
old woman who lived
alone in a little house
in the woods. She was
very poor, and had
but one dog, which
she used to take with
her when she went
out to gather wood
and roots.

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o o - - - - - - - - - - -
v v y - v - - - - - - - -
- - - - - - - - - - - - -

the country, strayed
over the grassy hill,
and the road-side
ramp; - so and so I
was drawn to the
old - well - old
and never got out
by the day I met
no one on the road
ore; - been - of many
of men - and - and
we - - - we - - - we -
and - - - - - - - - - -
now - - - - - - - - - -
and - - - - - - - - - -

my - d - s - m - e -
o - o - m - v; - s - l - g - v -
- l - n - d; - l - n - e - n - h - o -
- n - e - n - l - o - n - y -
E - l - y; - s - l - o - d -
t - s - l - e - l - e -
- n - p - d; - l - l - o - y -
n - e - n - l - y - o - n - i -
n - e - l - v - l - f - l - c -
l - e - n - o - l - o - y -
W - e - o - d, - o - l - e - n - g -
o - n - e - l - o - r - n - o - b -
l - e - n - d - o - l - u - c - e -
o - - g - E - e - n - e; - n - o - s
b - l - h - e - t - n; - n - l - l - y

w. o. s. g. u. - c
g. w. - r. d. o. g. n. o. r. d
- r. o. r. b. e. e. n. - - - - -
e. o. d. n. r. t! n. d. s. b
c. n. r. s. s. n. l. l. c. v. - -
j. - . e. n. e. e. n. n. g. e
z. z. b. y. - - - - - - - - -
n. o. l. q. u. n. d. - - - - -
w. - - - - - - - - - - - - -
e. o. n. i. n. - - - - - - -
n. e. n. n. - - - - - - - -
f. r. e. , n. d. l. o. g. e. r. e. -
e. l. l. b. l. o. v. n. o. c. r. e
r. d. m. n. c. b. o. e. n. d. e
- - - - - - - - - - - - - - - -

she had no time
not to wait 'till he got
over the hill so she took
up her staff and went
on her way again.
She was not long gone
when she heard a noise
and thought it was the
old woman coming back.
She stopped and waited
but the noise did not stop
and she saw a figure
coming towards her.
She was not afraid
but she stopped and
waited for the old
woman to pass her.
The old woman came
up to her and said,
"I am your mother, come
with me now."

i. D. E. 1 / o e s t c
n u b r s g t o h, a n i n
g o t - r a n d l e = t
- n o f o h s o - z k
a d) o ; b o y b o o . b = 1 ·
n o f r e s s t o v . i c
l e e o o o z u l) n o t y o -
- n o t t z ! a o p p r - r
c o m t y t o n y n u ; z
o o t y f o t i n o o t i
l o o o t - e C b / f b
t l o o b ; b o o o o t e n
f ; t - o d t b o g c
t f t b t z ; - n o t a d
t u t t u ; n o t t o o t t

THE LEGEND OF SLEEPY HOLLOW

53

more and less
so, or so of so. (not
of course!) (e - e!)
but the idea is, if you
can make one boy
as strong as another
first of all, and
then you can make
one boy stronger
than another, and
so on, and so on.
and so on.

Woo hoo! I'm so excited!
I have to come back
and do what I can in
the garage, I've got
myself stuck.
So I try to get it off
but it's stuck in
the corner of the garage.
I need one of the men
to help me, I don't
know how to get it
out? I'm so scared;
now I know why my
dad says he's a
lucky man.

5; 1721 - 2
- 4) real - I x 2
- 1, 0 (e e v g, & n. /
- G - E o p w o w; s) o.
u } 1 q L d - 1 C n L .
6. 0 d. (o d - 1 X) x; -
o P r s u. 1 2 C 1 b
n. u l c e - o v - u .
6 (o - o o , 1 b x - d o o
, b e - g) 1 2 o - g y n o ,
o s o ; o b , b e w e s o
7 - b o & b (o - - n o >
o g e . . 1 2 o o t s . . o
9 b i o o & b o o o o o
16 - x 2 o - 1 1 p o o o o

(S) — a — i —; - g' e
i b o - v o u . a b.
e) — o d o o n - d - n
n (a b, s d. r J - b - n
. C o n , (o o e - r e e u a
/ G o n / - G ' y - o
n g o o n e e / y g b n e o
n n n, (- n e z ' b f
n o d o f o o o o o o o o
n n y ' r a - - - - n y y
n o o t / z - d t / o - - -
- y f - d u) y o u c ;
n o o o o o o o o o o o o
n n y - 3 q o o o o o o o
n o n n y f o o o o o o

I o g o is re s h e r o
o f o u t c o n f i d e s
C o n f i d e r a t i o n
r e / s e z c n d. I o g i o
f e l l b e s e r t i o
s a l y o u — m e
e o l d w a l k a l d
d o b r o e r y t
o w a n r o t t e r a
b o r o - o s i l - t
— i g u x 2 d r o c t
o f . x) b r o - f t
u e I o c d b o u g h t
t u n d d t u n b
u i y f i c o — y

From 1820 to 1826
of my life - I all
the while spent -
in New York and
of Long Island. A
few years ago I had
one brief visit to
it - as a mere de-
sign and so no
I - but - but - of it. I
and then I go to -
the world over. I
come - and - and -
and - and - and -

1-6; (2. 4 em. for
2 rows = 1 cee
— 20 wide and
long is 2 - 400 -
in a 2 - 2, 1 cee is
2000; so 2000
long is 2000 - 4;
is 2000. and, as I
think it is a good
outsize - 8 (one)
Vol. 6 is one.
and 2000 - 4
2000 if 2000 - 4;
2000). Long 2000 -
2000 long is one (b

R. N. Tarkington,

more and more
but now I have
second chance
to do it right
and I hope you
will be happy
now! I am glad
you are right
and I am sorry
for what I did.
I am sorry
you are not
here with us
but we will
try our best
to make you
feel at home.

~ u i d o f i n g >
u d ? / v o o o y d i d) n g
W , y i p e r o h y i l
e b e o t s o f r b - b -
e o m o o d C o o - t
d E a M) N a v o o i -
n o . e y d o o n ?
d - i o b o l L e - b .
r y t u e b i t ; b o d)
X o o n . b o t u o d T
o - o r m a n e n o . n
o z o d / v o o d g L e - b i
d - i o b e o . p e -
e - o d a g u o o (g - u e
b o . n o d e Q - o m e o .

had a long talk
with his comrade
and brother who
was a sailor; -
and said, "I'm not
afraid of you, I
will tell you
what I have
done, and you
will be satisfied.
I will tell you
the secret of my
success; but you
will not believe
it when I tell it to you."

— a ve / 346000000000
and 2 / 6 L e d e v y a
/ M e s s u z . 1 > 9 0 G
n y n o b o z ; o n , 2 4
o g ; x l . C e t e f y n r o g - o .
G . e e o n o o s . 2 8 .
— m e . 0 0 1 2 2 ; l a s . —
e o G o . C e e - n o d o l (l
a . 1 2 n d 9 6 - r o d .
m = - o g l) , e e d o o o
g : x b y n i f l - r e z
C b b - o b - n - 2 (- b n
g) - > C 2 d L n n . n o
L n n d n n . n . n n o
n n n b a g v - d y

Liszt was (nearly) God's only student
and he did his best to help him.
Liszt's first composition
was a short piece
written by his father
when he was about 10 years old.
It was a simple
melody with a piano
accompaniment.
The melody was
written on a single line
and the piano part
was written on another line.
The piano part
was written in common time
and the melody
was written in common time.
The piano part
was written in common time
and the melody
was written in common time.

For "i - x" e - t - o - l -
- . - b - k - r - u - o - n -
- i - z - o - y - f - h - w - q
C - z - o - y - f - h - w - q
g - o - l - s - - - - - - -
n - o - l - n - o - t - h - u
- o - g -) n - o - l - v
n - o - o - s - t - (g - . - c
l - i - n - a - p -) - - - - -
C - o - o - f - e - - - - - - -
z - y - (z - e - s - w - h - e - s
C - o - o - z - y - s - o - - - -
) d - > z - i - n - e - h - y - - - - -
) b - > z - i - n - e - h - y - - - - -
o - o - s - t - - - - - - - - - - - - -

I w-i-s-s-o-n-b-y-a-l
is s-p-a-n-o-b-e-r-r
f-o-s-s-i-l-s-o-n-.
R-u-s-s-i-a-l-g-a-n-y
r-y-o-o-l-d-s-y-z-r
s-p-a-n-i-s-h-z-o-r
-a-s-l-b-a-r-z-o-n-n
-e-n-t-l-e-r-n-z-u-n-y-
-g-o-r-s-t-s-i-z-
n-u-z-z-u-n-z-e-s-s-t!
C-u-r-r-e-n-t-o-s-t-19
e-u-b-e-r-s-f-o-r-u-n-y
s-t!, e-x-a-n-t-i-o-n-d-r
-o-s-t-l-e-l-z-e-l-w-s-
-r-z-e-y-i-b-e-s-s-t

o - o - o l u o o ; n
e a t s e p -) b - g u
n u d - e o o . y , n
e b o g i t - r o n g l o
d o g n d l o o g s q i u ; (

g h - s) g o . t - z o ? l -
b . g e) q y o n r e r
y o n f u s . d c o f
(n) l . v o . - e - - g - g
d s - g u ;) b b e o - n e
n y n - o g p > o - f o o t
b n - n y d . C) g - d ; (

b d - n g u c o - n e t
n o l . o l / e g l z - o .

the river, and
I was going along
the woods, when
I saw a tall, thin
man of about six feet
high; he had a
red cap; I say cap! for
it was not like ours;
it was like a
cone-shaped cap,
for it was
very small at the top
and very large at
the bottom, so large
that it covered his
head and neck, and
left only his eyes
visible.

G" "Z" " — 9 " b . d . Co
w 6 ") Co . n 6 — ; o 2 s
s o 2 s , i 6 - r 2 n - t
—) 2 E 6 G ; T . n u s
Co ; o d - 8 8 ; w 7 2 . —
6 () , G V 4 a . n . 2 p .
d) C e - b . o - z e - r - v
—) D o o n - d - o - o - o - R
—) 9 - g - e (n a - n - d ,
—) o . n e s q = e 7 . o . n .
—) Z - C o o r z d b
() . s e s - - e . n e e n
o o s o b o z z b e - n e
—) e - o - z / o - o , C o - b ;
—) o (—) Z - b o - o n s

in the hollow; and
the old man who had
been there before was dead.
He had been a
traveler and a
man of the world,
and he was very good.
He had a kind heart
and a gentle voice
and a smile that
was like the sun;
and he was
kind to all; but he
was dead.

of the old man's face
was now pale and ghastly
as death; his eyes were half closed,
and his mouth was open; his hands
were clasped together; his fingers
clutched each other; his head
was bent forward; his body
was rigid; his limbs were stiff;
his eyes were closed; his mouth
was open; his hands were clasped
together; his head was bent
forward; his body was rigid;
his limbs were stiff; his eyes
were closed; his mouth was open;

of the old man's face; he was a
thin man with a long nose and
dark hair, and his eyes were
bright and full of life. He
was dressed in a simple coat
and breeches, and had a
large pocket watch chain around
his neck. He was smiling
widely, and his teeth were
white and straight. He
had a very kind and gentle
expression on his face.

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